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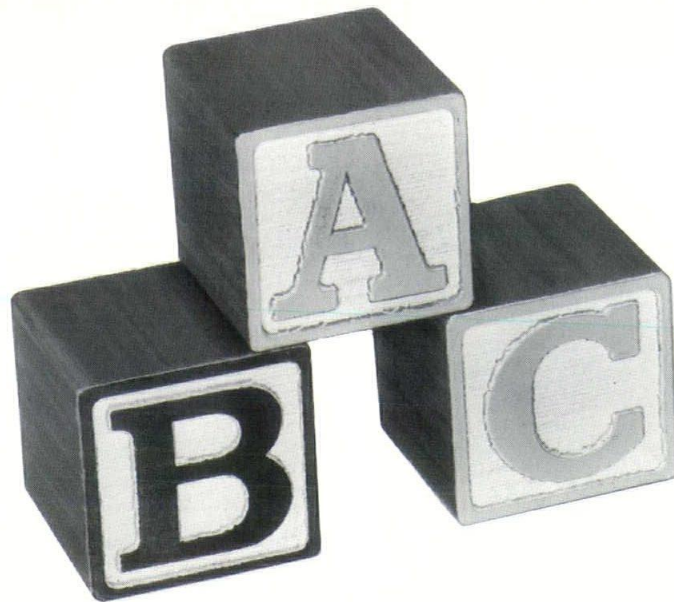
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### Volume IV Number 3

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## The Kentucky Architect

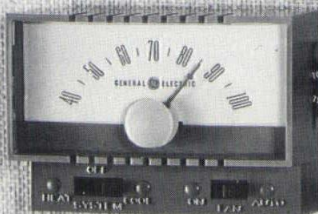
is the monthly official magazine of the Kentucky Society of Architects of the American Institute of Architects, Inc. Opinions expressed herein are not necessarily those of the society or the Institute.



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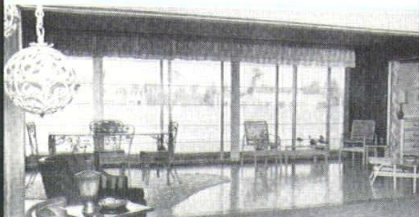
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## EDITOR'S NOTE:

*We regret, that we can only con-  
gratulate C. Julian Oberwarth &  
Associates, Frankfort, Kentucky, on  
their recent success in the design  
competition for the new headquarters  
building of the American Institute of  
Architects.*

*We had hoped to include a feature  
article — showing drawings and  
models — in this issue. However, re-  
cent word from A. Stanley McGaugh-  
an, AIA, Professional Adviser, Com-  
petition for a Headquarters Build-  
ing, has halted our efforts for the  
present.*

*Mr. McGaughan informed us that all  
entries in the final stage are the  
property of the institute, and that  
use of these entries, including pub-  
lication of the related drawings and  
models is controlled by the Board of  
Directors of the Institute.*

*At its recent annual meeting, the  
Board discussed publicity for the  
competition and decided to ask the  
AIA Journal to prepare a story  
around the winning design and  
selected entries of other finalists.  
Therefore he feels that it would not  
be in accordance with the Board's  
directive to permit another magazine  
to use these materials ■*

## OTIS & JACKSON ANNOUNCEMENT

W. Earle Otis, Architect, announces  
the promotion to partner of John R.  
Jackson, Architect, and the forma-  
tion of the new firm of Otis & Jack-  
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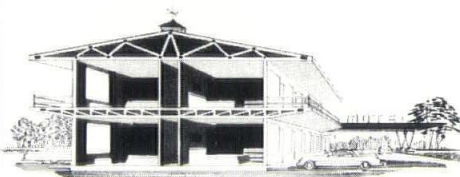
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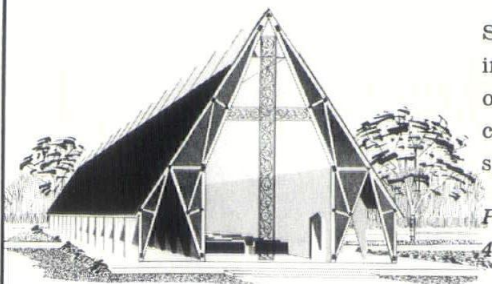
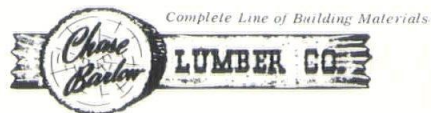
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## CONSTRUCTION INDUSTRY AWARDS NIGHT

The Cooperative Committee of the Construction Industry of Louisville, Kentucky, takes great pleasure in announcing a "Construction Industry Awards Night" on Tuesday, April 13, 1965 at 6:30 p.m. in the Crystal Ballroom of the Brown Hotel.

Our Industry, which is the greatest single segment of our national economy, has been lax in recognizing and honoring its many great leaders. As a result, the following organizations cordially invite your participation in an evening of ceremony to selected individuals from this great industry. The organizations are: Producers Council, A. G. C., Builders Exchange, Mechanical Contractors, Ky. Society of Professional Engineers, Ky. Association of Consulting Engineers, Louisville Electrical Contractors Association, and American Institute of Architects.

City, county, state, and federal officials will be on hand for this occasion at which the Honorable Wilson W. Wyatt, former Lieutenant Governor of Ky., will be the principal speaker.

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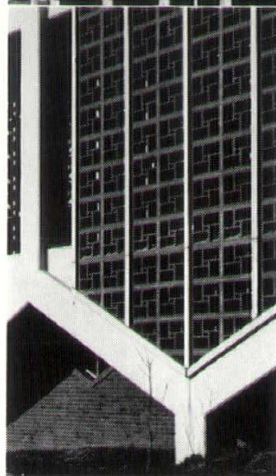
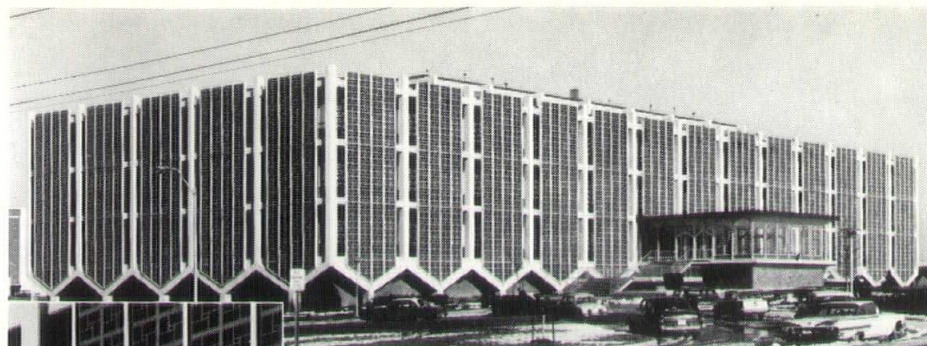


**GABRIEL KOHN  
DRAWINGS AND GRAPHICS  
AT SPEED MUSEUM**

From March 2 through 28, the Speed Museum will exhibit drawings, lithographs and collages by contemporary American sculptor, Gabriel Kohn.

Graphics by sculptors reveal another dimension of their work. Practically all contemporary sculptors are fine draughtsmen and most have experimented in a wide range of materials and techniques, probably more than painters. Gabriel Kohn is one of the most respected of American sculptors, working mainly in carved blocks of laminated woods, in very precisely finished forms. As in the case of many sculptors, drawing and painting may not have direct relationship to a sculptural project but are excursions into other media for their own sake.

The exhibition of Kohn's graphics was organized and circulated by the Ringling Museum of Art.



Detail of off-set column

## KENLITE DOES TRIPLE DUTY

Lightweight Kenlite concrete was used throughout the reinforced concrete frame of U. of K.'s new agricultural science center, and was a major factor in achieving the unique off-set column effect of the administration building shown above. Exterior screen blocks of Kenlite were used to reduce solar glare and create a dramatic architectural appearance. Exposed lightweight Kenlite blocks were employed throughout for interior partitions and back-up of exterior masonry walls. Columns and thin-shell folded-plate roofs of the Headhouse and Seedhouse are also of structural Kenlite lightweight concrete.

- Architects: McCulloch & Bickel Architects (Louisville)
- Structural Engineer: Clyde K. Warner of McCulloch & Bickel
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## SCHEDULE FOR PRODUCER'S COUNCIL MEETINGS

March 23  
Noon, Kunz's Restaurant. Informational Meeting sponsored by the Overhead Door Company.

April 19  
Noon, Kunz's Restaurant. Informational Meeting sponsored by the American Air Filter Company.

May 28  
Producer's Council Second Annual Scholarship Fund Boatride, the Belle of Louisville.



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## Stevenson To Serve As Honorary Chairman

WASHINGTON, D. C. — The Hon. Adlai E. Stevenson, U. S. Ambassador to the United Nations, has accepted a leading role in the organization for the largest international gathering of architects in history.

Mr. Stevenson will serve as honorary chairman of the organizing committee for the XI Pan American Congress of Architects in Washington, June 14-18. Its theme will be "Cities of the New World."

Arthur Gould Odell, Jr., FAIA, president of The American Institute of Architects, which is host to the

Congress in conjunction with its 97th annual convention at the Sheraton Park Hotel, announced Mr. Stevenson's acceptance of the post.

"The combined Congress and convention will bring together in Washington this year the largest group of architects in the history of the world," Odell said. "Americans, North and South, are concerned about the quality of their cities and their impact on man's physical and spiritual well-being. We are delighted that Ambassador Stevenson will add his experience and prestige to our quest for knowledge and solutions to problems."

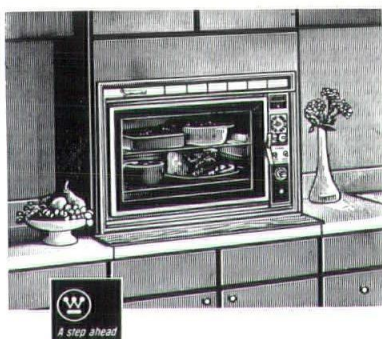
In accepting the appointment, Ambassador Stevenson said: "The nations of the Western Hemisphere share to a large extent similar problems of community growth and development. Virtually all the cities of the New World are concerned with combating the forces of unprecedented growth, deterioration and ugliness which are threatening to make our urban areas unfit places for the pursuit of the good life. The XI Pan American Congress of Archi-

tecs will focus attention on these problems and, in the spirit of international cooperation, will explore ways in which the physical environment of our cities and towns can enhance the lives of our citizens. I commend the purposes of this Congress, and I am pleased to lend my support to it."

More than 1,000 architects from 10 Latin American countries are expected to join twice that many U. S. colleagues at the Congress and convention. This year will be the first in which the United States has been host to members of the Pan American Federation of Architects' Associations, formed in 1920. The Federation is composed of architectural societies belonging to the Organization of American States.

The joint meeting will trace the urban development of the Western Hemisphere from its beginnings to the present and project it into the future. A full program, with more than 20 speakers from the United States and Latin America, and several special social events are being

(Continued on Page 10)



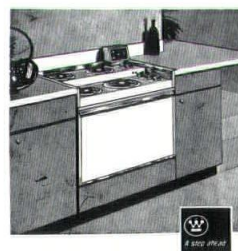
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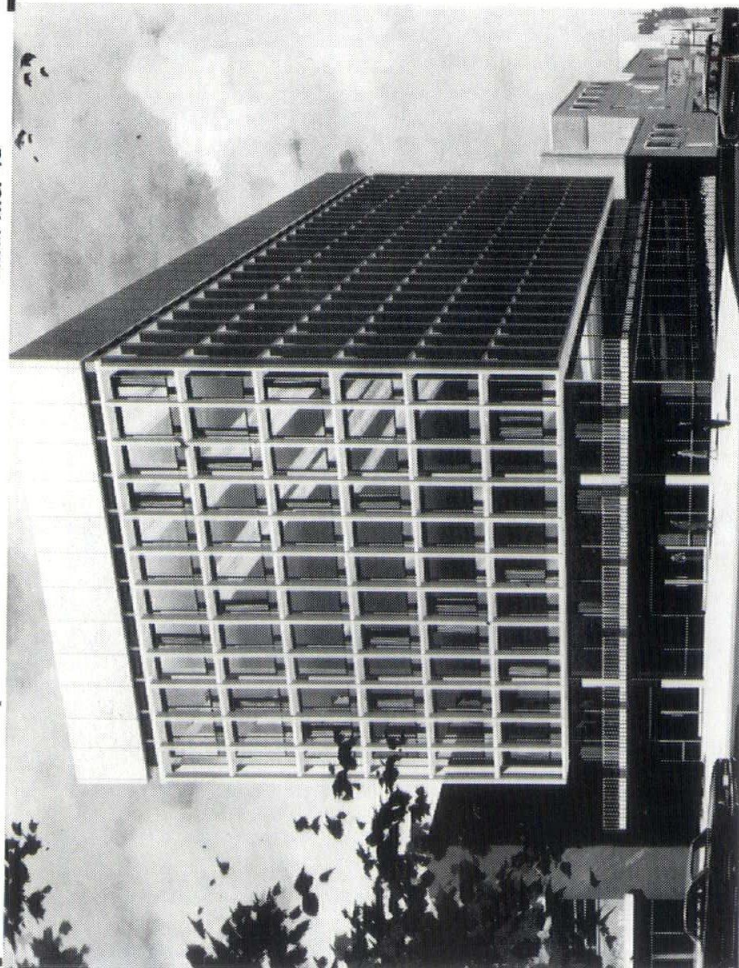


# r/c floor electrification

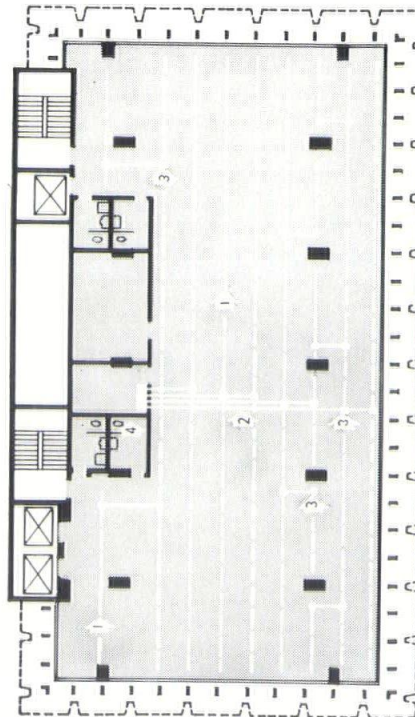
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Prepared as a service to architects by Portland Cement Association

Clip along dotted line



Anchor Savings and Loan Building, Madison, Wisconsin. Architects & Engineers: John J. Flad & Associates, Madison.



## LEGEND

- 1 = Distribution Ducts
- 2 = Pyramidal Feeders
- 3 = Junction Boxes
- 4 = Electrical Panel

## NOTE:

Space ducts and floor inserts to match desk module. Check with Electrical Engineer.



Fig. 1



Fig. 2

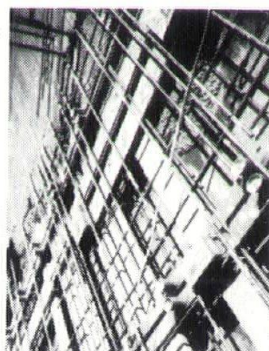


Fig. 3



Fig. 4

Today, raceways under concrete floors can be readily designed for maximum versatility. One method, a pyramidal feed system, that provides adequate capacity for future utility requirements as well as changing plant or office layouts is shown at left.

Fig. 1 shows the distribution ducts and the floor inserts. All inserts for the service fittings will be flush with the finished concrete floor. One duct is for power, one for telephone wiring. Fig. 2 shows the installation in progress. The two-level system allows feeder ducts to pass under distribution ducts. Fig. 3 shows the placing of concrete after reinforcement and ducts have been carefully set. Fig. 4 shows a typical completed installation.

In addition to the basic power and telephone services, many modern buildings may require additional raceways for other uses. These include, for example, panelboard feeders with voltages up to 600V, low potential signal services, intercoms, T.V. and programming. Designers should estimate future requirements as generously as possible.

Write for additional free information. (U.S. and Canada only.)

PORTLAND CEMENT ASSOCIATION

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An organization to improve and extend the uses of concrete



(Continued from Page 8)

planned for an expected 5,000 people, including dependents of the architects.

Other officers of the organizing committee for the Congress include Henry L. Wright, FAIA, of Los Angeles, California, chairman; Morris Ketchum Jr., FAIA, first vice president of the AIA, executive vice chairman; William H. Scheick, AIA, executive director of the AIA; and J. Winfield Rankin, Hon. AIA, J. H. Cameron Peake, and William Wolverton, all of the AIA professional staff. ■

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## NEW OFFICERS OF AGC

The Louisville Chapter, AGC, has elected the following officers and directors for 1965: President, G. Todd Brady; First Vice-President, Clark J. Potter; Second Vice-President, Everett R. Cowen, Jr.; Treasurer, Karl S. Riehlman; Executive Secretary, George C. Long. Directors are Ferd H. Ambrosius, K. A. Barker, Fred B. Fischer, Edward Platoff, Dan J. Sullivan, Ralph E. Wehl, and H. G. Wittenberg, Jr. ■

## Fallout Shelter Analysis Course Offered

The Office of Civil Defense, Region Two, will sponsor a Fallout Shelter Analysis course this Spring. Professor John Hill of the University of Kentucky will be director for the Kentucky Courses.

Fallout Shelter Analysis, concerned with the architectural and engineering aspects of nuclear design, is endorsed by The American Institute of Architects, The National Society of Professional Engineers, The American Society of Civil Engineers, and The Society of American Military Engineers.

The course will cover: effects of nuclear weapons, attenuation of nuclear radiation, structural shielding methodology, shelter criteria, fundamentals of blast resistant design, environmental engineering, simple and compartmental shielding techniques, and slanting techniques.

Architects should be particularly interested in the possible ways in which shelters might be incorporated as dual-use facilities, utilizing slanting techniques; of special interest to engineers, should be the latest theories and techniques of radiation shielding analysis and design.

All applicants should anticipate at least 5 hours outside study a week to keep abreast of the classroom instruction.

There is no tuition fee, and all study materials are furnished free.

Courses will be scheduled one night a week or on Saturday morning for 14 weeks from the beginning dates

shown. The courses will begin at the following locations and times: Ashland — Monday, March 1; Bowling Green, Saturday, March 6; Corbin — Saturday, March 6; Lexington — Monday, March 1; and Louisville — Saturday, March 6.

To qualify, you must be a registered architect or engineer, or a graduate of architecture or engineering from an accredited college or university. Upperclassmen majoring in architecture or engineering may also enroll for the course. They will be certified, however, only after they receive their degrees.

Those successfully completing the course will receive certificates of proficiency in fallout shelter analysis from the Department of Defense, and will also be listed in the National Directory of qualified fallout shelter analysts. They will also receive mailings to keep them informed in the latest technical developments in the field of fallout shelter design. ■

## PRESTRESSED ASSOCIATION MEETINGS

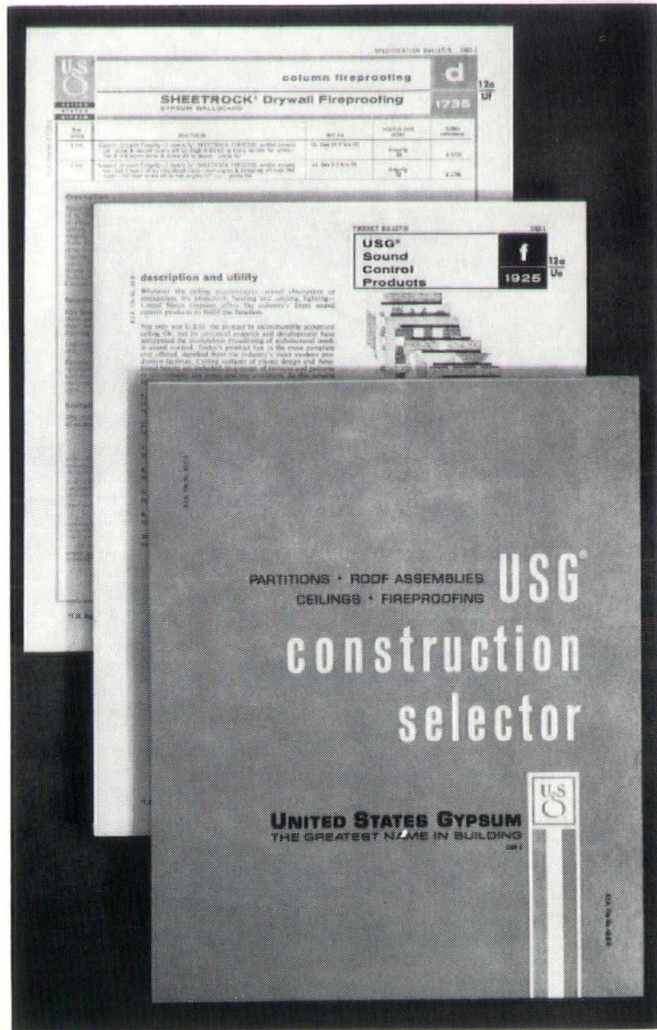
Three meetings for discussion and recommendation on connection details and framing systems incorporating standard precast and prestressed building members will be conducted in March by the Kentucky Prestressed Concrete Association. The meetings will be held at Louisville, Lexington and Henderson. Prestressed manufacturers in each host city will be local sponsor.

Speaker at each of the meetings will be Jack R. Janney, of Wiss, Janney, Elstner and Associates, Chicago. Janney was trained as an architectural engineer and has specialized in structural engineering. He

(Continued on Page 22)



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# PAUL SAWYIER CENTENARY MEMORIAL EXHIBIT

The Speed Museum in cooperation with the Filson Club has organized an exhibition of Paul Sawyer oils and watercolors. This exhibit will run from March 2 through March 28.

This is not, by the way, the first time that the Speed has exhibited Sawyer works. In May of 1940 the Museum had a showing of paintings by this Kentucky artist whose landscapes, sketches, and portraits number between 2,000 and 2,500.

Sawyer, considered to be a Kentucky artist, was born March 23, 1865, near London, in Madison County, Ohio, and died in Fleischmann, Delaware County, New York in November of 1917. Sawyer came to the Bluegrass Region of Kentucky as a boy; his parents and grandparents were leaders in the financial, industrial, and professional life of Frankfort, and it was this community that he looked upon as home. He had many friends in Frankfort—his childhood sweetheart, Mayme Bull grew up here, and it was here that he began the sketches and watercolors which were to make him famous. He is often referred to as the River Artist, and with good reason, for he evidently knew the reaches of the Kentucky River and Elkhorn Creek in the Bluegrass County. He is said to have "spent weeks on end in his skiff or houseboat" on these streams or "tied up" beneath limestone cliffs in the gorge of the Kentucky River at locks five and six and at Camp Nelson and High Bridge.

John Wilson Townsend and Dr. O. L. Smith spent a Sunday with Sawyer on his houseboat in 1910, and of this experience, Mr. Townsend related the following in *The Lexington Leader*, dated April 11, 1910, "Paul Sawyer

is not only the foremost Kentucky artist of his time; he is one of the finest fellows in the world. Dr. O. L. Smith (of Lexington, Kentucky) and myself spent Sunday with Sawyer on his houseboat near High Bridge and to say we had a great day is to state the truth in fractions."\*

His mature works are said to exhibit "a fidelity to nature" and a passion for detail. While still living in Kentucky, his paintings were sold in Lexington, Frankfort, Louisville, Cincinnati, and Indianapolis.

He studied at the Cincinnati Art Academy under Thomas S. Nobel, and as a member of the Cincinnati Art Club, studied in a life class instructed by Frank Duveneck. He later studied with William Merritt Chase in New York. His paintings were found in collections in New York, Brooklyn, Boston, and Philadelphia.

At the height of his career, he died from a heart ailment at his retreat in the Catskills. He was buried November 5, 1917 at Fleischmann, New York, and was reinterred at Frankfort, Kentucky, June 9, 1923. Tom Wallace, then chief of the editorial staff of *The Louisville Times* was invited to deliver the eulogy at the reinterment of Sawyer in the Frankfort Cemetery. Wallace said: "Paul Sawyer truly was an artist. As such he belongs to Kentucky. His fitting resting place is here, in Kentucky's Westminster Abbey; here amid the scenes surpassingly beautiful, that inspired the brush of the painter, and were dear to the heart of man."

\**A Bibliography of Paul Sawyer, American Artist, 1885-1917*, by Willard Rouse Jillson, 1939, State Journal Company.



*"Type and/or lettering spell out more than names or words. They deliver impressions that can range from excellent to horrible."*

*"A letterhead is such a fine hunk of design that there are no hiding places for faulty conception or sloppy execution."<sup>1</sup>*

*The "letter acts as our business representative," . . . "our selection of paper has first to convey quality, a richness, a pleasant feel, vitality." . . . "These things we believe in: good art and design, paper and printing."<sup>2</sup>*

*On the following pages are reproductions of letterheads, calling cards, and other materials used by ten Kentucky architectural firms to identify their services, addresses and telephone numbers.*

*Whether these materials are, or are not effective is determined by the way in which the information to be*

*presented is organized: (1) the style, size, and weight of type, (2) the size, texture and weight of paper, (3) the placement of printed information on the surface, (4) the relationship of printed information to typewritten information—in the case of stationery and envelopes, and (5) the colors of printing and paper.*

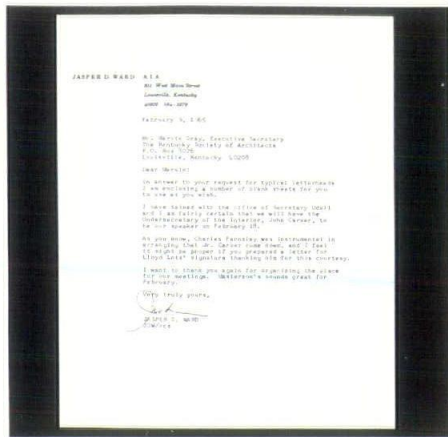
<sup>1</sup>*Print Magazine, July 1961.*

*The material for this article in Print was excerpted from the Whiting Plover Paper Company's "Workbook of Creative Letterhead Design."*

<sup>2</sup>*Print Magazine, July 1959.*

*These are excerpts from remarks by Frank Mayo, Art Director for Monogram Art Studio.*





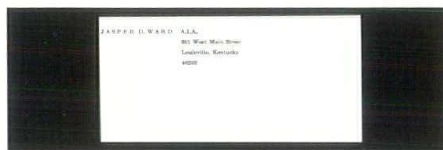
## JASPER D. WARD

### Letterhead

### Mailing Sticker

### Booklet

Design



### Letterhead

Mr. Ward's letterpage contains a minimum of information. His name appears at the top left side of the page. To the right of his name is the only other printed information. This information is lined up vertically on the left and establishes the position for the typewritten copy's margin.

The top line is printed in black, and the three lines under it are in red.

### Mailing Sticker

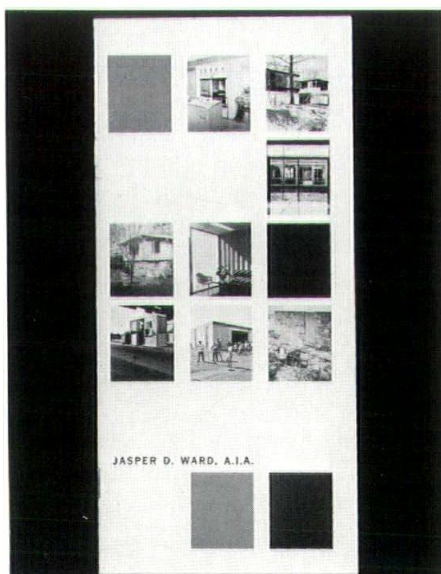
The mailing sticker follows the format of the letterhead. This time the printing is all in black.

In "Communication" a book about letterheads for the International Paper Company, Lester Beall relates that: "The Basic function of the business letterhead is much the same as it was in the past; namely, to give identity to the company it represents."

"Contemporary letterhead design has broken away from some of the traditions of the past. Now, for example, the name of the company may be placed at the top of the letterpage, at the bottom, or used vertically on either side. And, also there is a definite trend to minimize the wordage on the page. This results in a "cleaner" looking page, gives the overall design a stronger opportunity of projecting its image and reduces interference with the type-written area."

"The letterhead is the basic communication tool of business. But, beyond its function of providing an economical and efficient means of transmitting information, and ideas, it possesses the potential of creating favorable impressions, of building prestige, for its user."

"That's where the talents and skills of the designer, the printer, and the papermaker are required. It demands the best from all three to take advantage of this potential, to turn it into reality."<sup>1</sup>



### Booklet

This booklet of 16 pages was produced during the summer of 1964. Excluding the photographs on the outer cover, the booklet contains 8 photographs, two drawings, biographical information, and a two page building types list.

It is printed in black, red and yellow on white.

All three pieces were designed by Jerry Looney.



## LLOYD SCHLEICHER

Letterhead

Envelope

Calling card

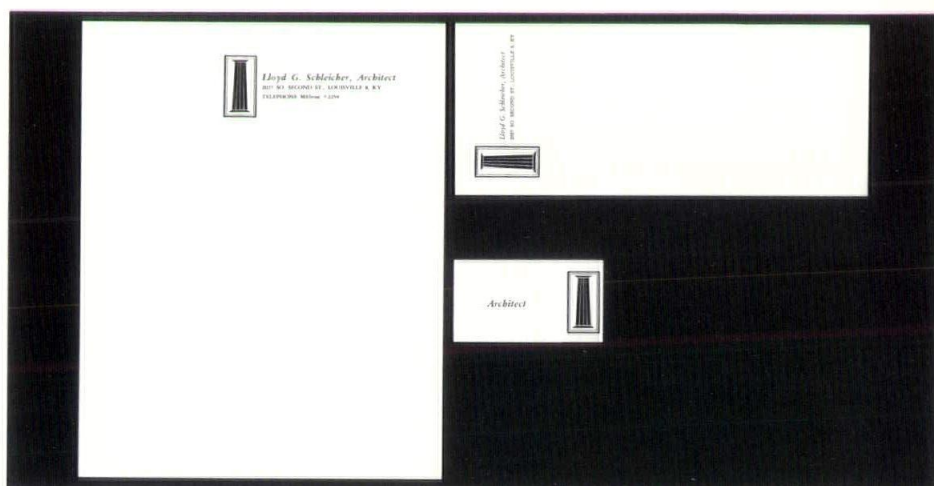
Mr. Schleicher's letterpage contains a red column enclosed in a black double frame to the right of which are his name, address, and telephone number. These are lined up vertically on the left side and printed in black.

## Envelope

The same red column in black frame is repeated with name and address—this time the combination is “turned on its side.”

## Calling card

Again the red column in black—this time the column is to the right. The word “architect” appears on a flap to the left. Underneath the flap are the name, address, and telephone number of Mr. Schleicher. Mr. Schleicher's stationery was designed by William S. Thomas, Jr.



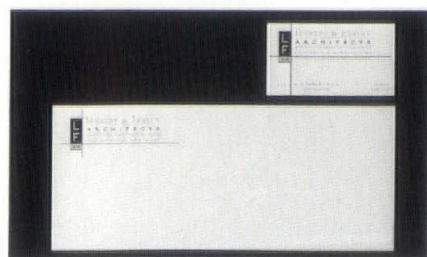
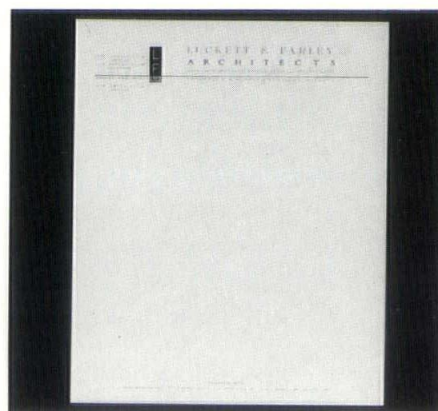
## LUCKETT AND FARLEY

Letterhead

Envelope

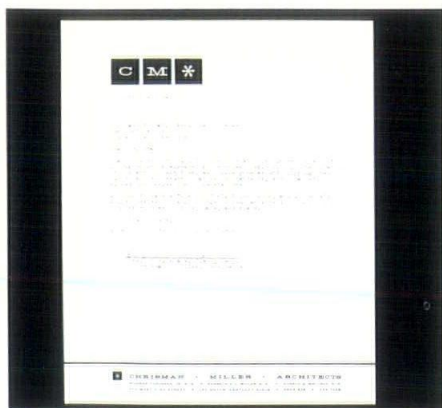
Calling Card

The firm of T. D. Luckett and J. D. Farley has off-white stationery with red and blue-gray printing.



The firm's symbol with the L. F. and AIA is repeated on all three pieces. It is also used in their office, and on their project signs.





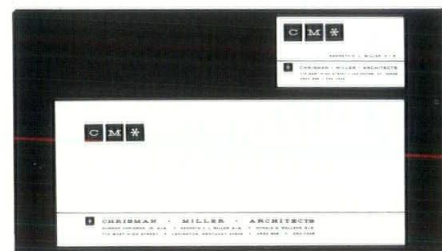
## CHRISMAN/MILLER

Letterhead

Note Sheet

Envelope

Calling Card



Three squares—the first with a C in it, the second housing an M, and the third containing an asterisk, are the focal point for all of the stationery of Norman Chrisman and Kenneth Miller. The squares are at the top of all letterpages, envelopes, calling cards, and notesheets.

The box with the asterisk is repeated on all four, beneath, along with the name of the firm, its members' names, and the address and phone number of the firm.

The letter sheet and envelope are light cream colored and the printing is in green—brownish-green. The calling card is a darker cream color; again, the printing is green colored. The note sheet, 8½" wide and 7½" long, is lemon yellow and has deep blue printing.

## Typewritten Material

"There is still another critical point to note in the design of a letterhead, that is, the type face of the typewriter used by the company. For the characteristics of this type face and the mass texture of the typewritten area should not be interfered with by the design elements of the letterhead and their arrangement on the letter page."

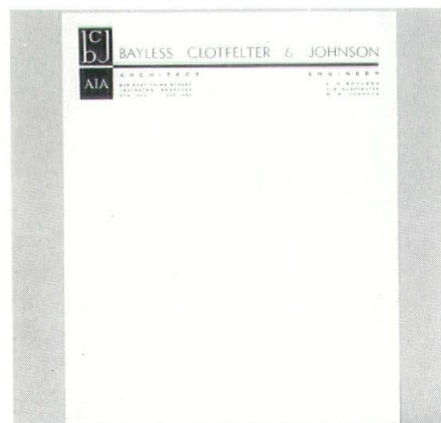
"In order to make certain that the typewritten area itself functions as an integral part of the overall letterpage, it is necessary to "design" its format or the shape it occupies . . . A typewritten area haphazardly positioned on the letter page can visually, and therefore psychologically, destroy the efficient functioning of communication, as well as a clear projection of the image of the company itself."

"Finally, although the designer is creatively responsible for the design of the letterhead, its ultimate effectiveness is dependent upon the quality of the printing, and feel, weight, and color of the paper used."<sup>1</sup>

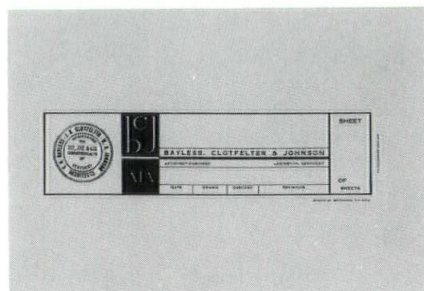
## BAYLESS, CLOTFELTER, AND JOHNSON

Letterhead

Blueprint Identification Negative



This firm's letterpage and blueprint identification negative both contain two black rectangles—the top one housing the initials "BC and J", and the bottom one containing "AIA". The letterhead is printed in black on white. The negative contains the firm's seal in addition to spaces for project identification, date, etc.





**TAFEL AND SCHICKLI**  
Letterhead  
Envelope  
Calling Cards

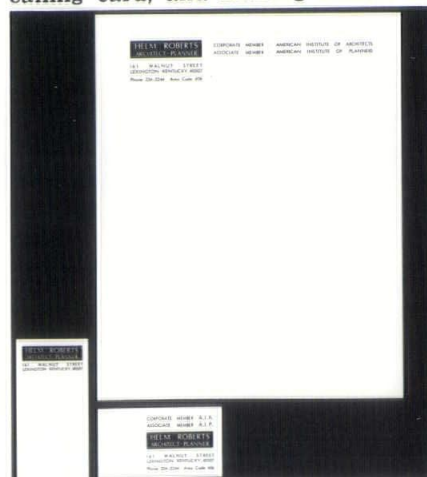
Arthur G. Tafel, Jr. and E. J. Schickli, Jr., have gray lettersheets and envelopes with wine and black printing. On the letter page, the firm name and AIA symbol are in wine and other information is in black. On the envelope the combination is the same, except for the omission of the AIA symbol.

Calling cards are white with black printing—of names, address, and phone number. At the top left is a red screened rectangular area with darker red printing—"Member of the American Institute of Architects".



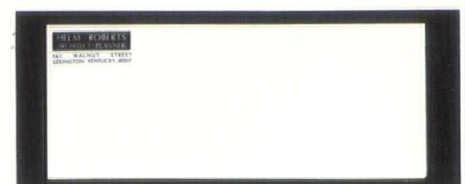
**HELM ROBERTS**  
Letterhead  
Envelope  
Calling Card  
Mailing Sticker

Mr. Roberts' letter page, envelope, calling card, and mailing sticker all



contain a dark blue rectangle containing: his name, and his services—architect-planner.

His letter and calling card list—in addition to address and phone number—that he is a corporate member of the AIA, and an associate member of the American Institute of Planners. On the letter sheet this stretches across the right top of the page. On his calling card, it is above the blue rectangle. The mailing sticker and envelope contain name, services, and address only. This information runs along the narrow "side" of the mailing sticker.







## BERGMAN S. LETZLER

### Letterhead

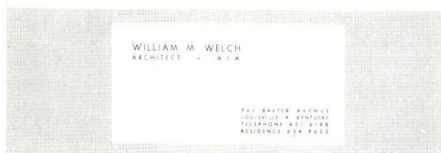
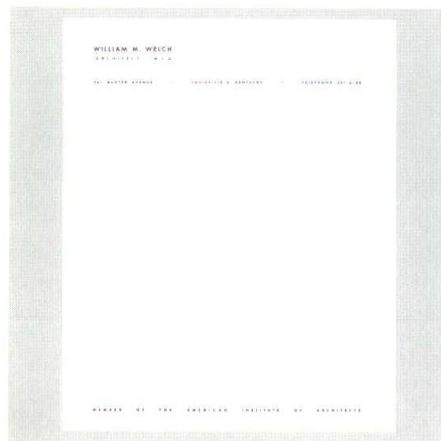
### Envelope

Mr. Letzler's letter sheet contains two lines of information printed in green at the top. These contain his name, services, and address, plus his initials, BSL.

### Envelope

The initials, name, and address, are repeated, this time going up the left side of the envelope.

Both letterhead and envelope printing are in green. The paper for letter sheet and envelope are cream colored.



## WILLIAM WELCH

### Letterhead

### Calling Card

Mr. Welch's stationery is light gray and the printing is black and olive. His name is at the top left in black; centered directly below, is "Architect—A.I.A." printed in olive. Dropped down several spaces and spread across the page are his address and telephone number—in black. Across the bottom of the page in black is "Member of the American Institute of Architects." Mr. Welch's calling card is white; his name and services are in the top left corner, and his address and phone number are in the bottom right corner. The printing is again in black.



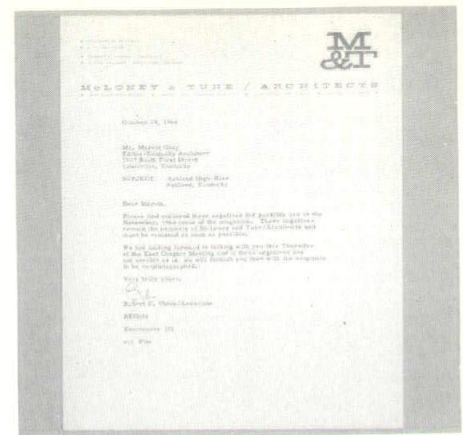
## McLONEY AND TUNE

Letterhead

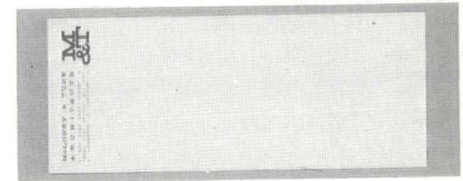
Envelope

Calling Card

Brochure

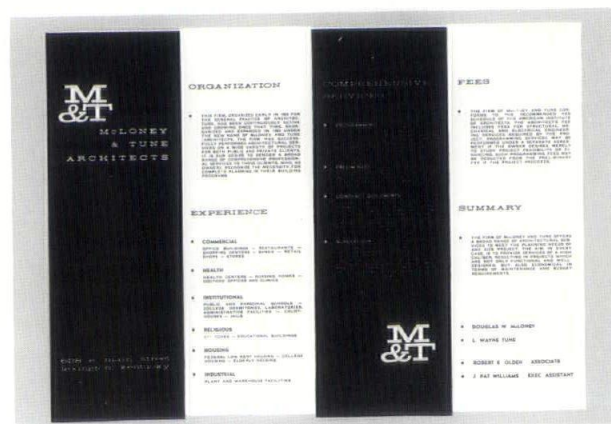


All four pieces from the firm of McLoney and Tune contain a large capital M, capital T, and an amper-sand. On the letterpage and calling card these appear at the top right. Across the letterpage and calling card, below the symbol, are the words McLoney & Tune "Architects" in large type. Other information—address, phone number, and names of firm members—is printed in a small, light type face. Name, address, and large initials run up the left side on the envelope.



The brochure is printed on a piece of paper 12" x 9". The twelve inch side has been folded three times—in order to obtain "4 pages". Printing is in black and white on white and red grounds. The brochure contains information about the firm's organization, experience, comprehensive services, and fees. The stationery and brochure were designed by Bob Olden, an associate member of the firm.

Mr. Olden's calling card, which he designed, is included, also. The top half of it contains a white 8 spoked star on a black ground. Below, on a white ground are his name and address.





## Lycoming Plans For New Manufacturing Plants

## INDUSTRIAL PLANTS REQUIRE SPECIAL DESIGN SERVICES

Governor Edward T. Breathitt and Paul G. Williams, Chairman of the Board of the Lycoming Shoe Company, have announced this firm's plans to build new manufacturing plants in Eastern Kentucky.

The plants will be located at Paintsville and West Liberty, and are expected to provide employment for up to 600 persons. The new facilities will be branch plants of Lycoming's manufacturing operation in Williamsport, Pa. Williams said that the company, a subsidiary of the Williams Manufacturing Company, Portsmouth, Ohio, plans to have the two new plants completed and in production by late this year. Each plant will have an estimated 50,000 square feet of floor space.

"These new plants will be an important step in fulfilling Eastern Kentucky's potential for industrial growth," Breathitt said. "The jobs and payrolls they will provide will be of great benefit to the economy

of Johnson and Morgan counties and to the surrounding Eastern Kentucky region."

Company officials said that industrial revenue bond issues by the cities of Paintsville and West Liberty are expected to finance part of the cost of the new plants. Construction cost of each plant has been estimated at \$300,000.

Williams said that Lycoming has decided to locate in Kentucky because its good business climate offers a real opportunity for the company's growth in its particular field. He added that a major factor in the choice of Paintsville and West Liberty was the cooperative attitude and the friendly reception that they found among the citizens and civic leaders. ■

The planning and design of industrial plants involves special architectural considerations which owners and investors should know about, according to The American Institute of Architects.

The national professional society of architects has a national committee of experts in industrial architecture which offers advice and information to both owners and architects to create good plant design.

As one member says: "As architecture, the industrial plant is unique. It may cost one per cent of the dollar volume generated inside it within a year's time. But the way that penny is spent may add or subtract from the amount of profit found in that dollar. The very existence of such a building depends upon an economic analysis that justifies its construction."

### Design Challenges

For these reasons, design of an industrial plant—and the steps leading up to design—add up to an exacting process, AIA says. Today's experience shows that industrial plants often must be built in a hurry to meet market or government demands. One architect with heavy experience in the field says that "before the plant is finished, it may be expanded. And, in the end, its success or failure is measured in what it contributes to profits. This makes for a very challenging set of



The client's industrial investment was protected.

An Atlanta architect was asked to help his client select one from among four possible sites. The architect chose an irregular site which laymen would ordinarily overlook. The reason: Knowing the industrial process involved, he spotted a way in which the terrain could aid the production process. By siting the plant into the side of a small hill, the architect was able to design a "split-level" building which allowed raw materials to be brought in at an upper level and fed into a gravity-flow mixture. The design allowed elimination of a conveyor system and labor costs.

Because the government might suddenly accelerate its demands for certain industrial products, a Philadelphia architect planned the design and construction process for his client's factory so that all phases could be telescoped into an efficient "crash program" if circumstances required. As it happened, they did.

Four weeks after the speedup notice was given, foundation drawings were issued by the architect. Six weeks later, the steel contract was let. General construction drawings for 300,000 square feet of floor area were ready within 60 days and put out for bids. Drawings for two equivalent phases were finished in another four weeks. When the client received his bids for the first phase, he was able to produce drawings for the remaining footage and negotiate a single contract. One year after the go-ahead sign was given, 20 per cent of the 900,000 foot facility was in full operation. The entire plant was operating by the end of the second year. A full year of construction time was saved by the architect's advance planning and managerial skill.

#### **Community Advantage**

Because of demands such as these, service to industry is one of the most challenging tasks given to the architectural profession, says AIA.

One spokesman says: "The industrial building enjoys a special place in our history, and for good reason.

It's the physical symbol of our industrial might. Socially, it shows how far we've advanced since the squalor of the industrial revolution. Esthetically, it has become an advantage to the community rather than an eyesore. Architecturally, it takes the best we've got and gives us back valuable experience which is of growing use in the solution of other design problems." ■

circumstances."

Industrial profitability depends not only upon the efficiency of plant design, the architects emphasize, but upon the characteristics of the market for the product to be produced, the efficient assembly of land, selection of the best site, the site area's transportation system, the local tax picture, and choice of the best short and long-term options in financing construction.

An analysis of these and still other factors will be needed to determine whether the facility should be built at all, and, if so, whether it should be owned or leased. Such analyses are being provided to industrial clients today by a number of architects who specialize in industrial projects.

#### **Examples Cited**

Examples of how much factors can influence industrial decisions were cited as follows:

A West Coast aerospace firm retained an architect to design a manufacturing plant in an industrial park. While making a feasibility study of the site, the architect found out that traffic saturation of the surrounding roadways would occur even before his client's plant was finished. As a result, specific recommendations for roadway changes were submitted to and accepted by county and State highway officials.



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(Continued from Page 10)

is a pioneer in the use of three-dimensional models as structural design tools for buildings and bridges in the United States.

Dates and times of the meetings follow: March 15, Lexington, 7 p. m., Imperial House Restaurant; March 16, Louisville, 7:30 p. m., University of Louisville, W. S. Speed Hall, Room 112; March 17, Henderson, 7:30 p. m., Henderson Community College of the University of Kentucky.

Janney has supervised research investigations for CF&I-Roebling, Raymond International, Gateway Erectors, U. S. Gypsum and others. In conjunction with Mr. Elstner, Janney has conducted short courses on inspection of prestressed concrete and design of prestressed concrete for the Prestressed Concrete Institute. Courses on design and control of concrete have also been given for the City of Chicago personnel. He has been guest lecturer at Princeton University, University of Illinois and the Massachusetts Institute of Technology. Janney has been very active in the field of investigating and evaluating the results of load tests on distressed structures.

The principal speaker holds a bachelor of science degree, Archi-

(Continued on Page 24)

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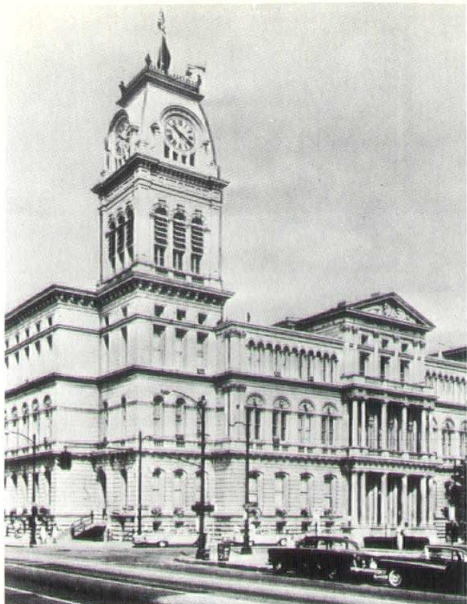
hubbuch in kentucky

*Interiors*

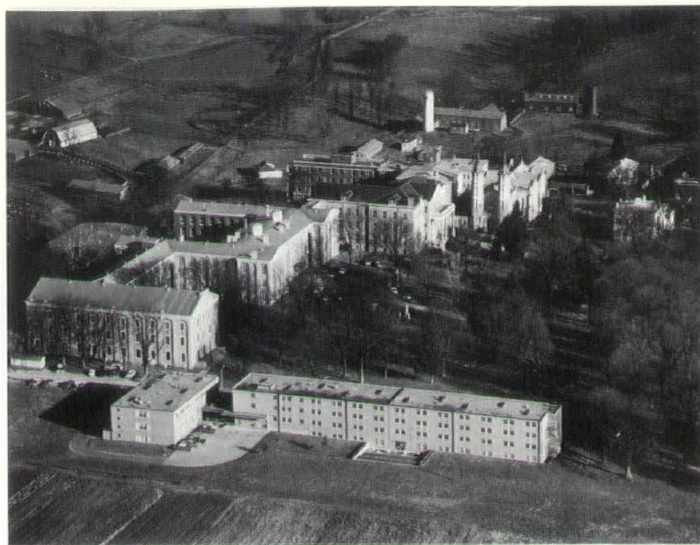
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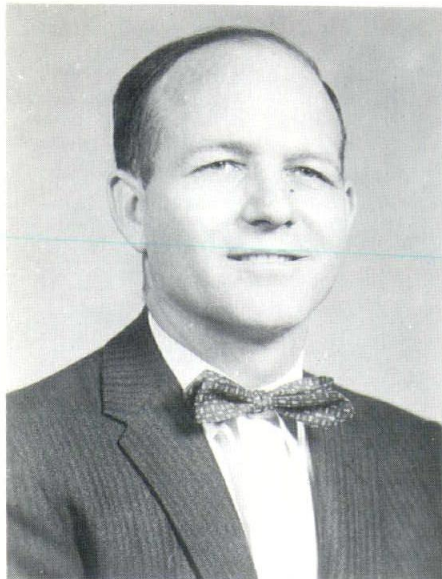
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*Jack Janney*

tectural Engineering, University of Colorado; Master of Science, Structural Engineering, University of Colorado. He is a structural engineer in Illinois and a professional engineer in Wisconsin and Colorado. He formerly was affiliated with the Research and Development Laboratories of the Portland Cement Association.

Host manufacturers for the meetings will be Dolt and Dew, Inc., Louisville; Precision Prestressed Products, Inc., Henderson; and Kentucky Prestressed Concrete Co., Inc., Lexington.

### **AMTICO FLOOR PRODUCTS**

The American Biltrite Rubber Co. announces the appointment of the Louisville Tin & Stove Co. of Louisville as distributors of the entire AMTICO tile line in the Lexington, Kentucky, area in addition to the other Kentucky and Indiana areas they have been serving heretofore.

An Amtico meeting for Architects and Interior Designers will be held Thursday, March 18th at the Campbell House in Lexington.

At this meeting a representative of the American Biltrite Rubber Co. will make a presentation of the Amtico line. Refreshments and Buffet Dinner will be served.

### **COMPETITION FINALISTS TO BE ON DISPLAY**

WASHINGTON, D. C. — Models and drawings of the winner and three runners-up in a nationwide competition to design a new headquarters building for the American Institute of Architects are being exhibited through March 31 in the gallery of the Octagon House, 1799 New York Avenue, N.W.

This marks the first public view of the competition entries and the first announcement of the three runners-up. The winning concept, designed by the Philadelphia architectural firm of Mitchell/Giurgola, Associates, was announced December 20.

The three firms designated as runners-up by the competition jury are Jean Labatut, FAIA, and Carr Bolton Abernethy, of Princeton, N. J.; I. M. Pei & Associates, of New York City, and The Perkins & Will Partnership, of Chicago.

Other finalists in the year-long competition, which drew 221 submissions, are Donald Barthelme, FAIA, of Houston; Charles R. Colbert, FAIA, of New Orleans, and C. Julian Oberwarth & Associates, of Frankfort, Kentucky.

The AIA competition called for "a building of special architectural significance, establishing a symbol of the creative genius of our time, yet complementing, protecting and preserving a cherished symbol of another time, the historic Octagon House."

The Labatut-Abernethy design calls for a reinforced concrete build-

ing similar in scale and height to the Octagon. It would be faced with concrete panels containing dark, warm-hued aggregate and matrix to match the Octagon in color and hue. The garden connecting the Octagon with the new structure would flow uninterrupted into an exhibition and entry level of the headquarters building. Atop the roof would be a glassed-in, sloping wall to serve as a skylight for southern exposure.

The design by I. M. Pei & Associates calls for a tall, narrow, reinforced concrete structure situated at the far limits of the site. Through the careful selection of aggregate, sand, and cement, the exterior walls would be a buff limestone color, lightly sandblasted. Vertical structural members on the garden face of the building would be shaped and oriented to respond to the major axes of the Octagon and the site, as well as to provide protection against the summer sun.

Members of the design team for this entry were Ieoh Ming Pei, FAIA; Henry N. Cobb, AIA; Araldo A. Cossutta, AIA; James I. Freed, AIA; and Theodore J. Musho.

The concept by The Perkins & Will Partnership consists of a three-part structure encompassing a two-section base supporting an office block. The lower portion of the base would consist of brick piers interrupted by a horizontal band designed to enlarge the garden area. On the upper portion of the base, a curved horizontal band would match the eave line of the Octagon and would be clad in a similar material. The office block would be withdrawn to the extreme edge of the site.

The Perkins & Will design team was composed of Saul Klibanow, Mozhan Khadem, Phillip A. Kupritz and John Holton.

The Octagon House is open to the public from 9 a.m. to 5 p.m. Tuesdays through Saturdays, and from 2 to 4 p.m. Sundays Admission is free. ■



## Selecting Right Architect Is Key Step in Building

Selecting an architect can sometimes be the most difficult—and yet the most important part of the building process.

It is difficult because there can be no standard, cut-and-dried method of competitive bidding for contractors. The architect is a professional man whose work represents a small portion of the total contract cost; however, his work makes competitive bidding possible on the major portion of the project. The selection process is important because it takes a good architect to produce good architecture.

The closest thing to an established system of selection is the formal architectural competition, but it is best suited to large scale projects and public clients. The competition is conducted under ground rules established by The American Institute of Architects; the client hires a professional advisor, sets up a professional jury, and invites architects to submit designs based on a common program, compensating all concerned for their time and effort.

For the average client, who cannot and should not go to the trouble of competition, the search for an architect begins with a list of names. Some of the names may have come from friends and associates, some from magazines, some from the local AIA chapter, and some from awards

given or exhibitions conducted by the chapter.

### Make Up List

If these sources are unproductive, the client's best bet is to visit some new buildings of similar function, and to find out who designed those he likes.

Even the first step, the making of the list, involves some difficult decisions. Should the client consider local firms? Should he if it is a big project, consider only big firms? Should he consider only architects with previous experience in the kind of building he plans?

There are arguments on both sides of each question. Previous experience in the same kind of building will be helpful, for example. But architects tend to be generalists and good solutions can come from fresh thinking about a new problem. Similarly, the big firm offers a wide range of services and specialists but the small one might give more executive time to the project.

Once such decisions are made, the client contacts each of the architects on his list, explains the project, and invites them to submit information about themselves and their work. This information becomes the basis for a first culling, and those who remain on the list are invited for an interview.

This first face-to-face contact between the client and the prospective architects can be either in their offices or the client's. In the normal course of the conversation, the client further explains the project, and asks the architect about his office and his experience. The architect attempts to relate his capabilities to the client's needs.

### Find Compatibility

An important function of the interview is to determine whether the client and a given architect find themselves compatible. They must

work closely together on the project, and a great deal of its success depends on how well they get along. In fact, if an owner already knows an architect, likes him, and respects his work, he may be well advised to dispense with formal procedures and retain him without further ado.

The client should not expect the architect to submit sketches of what the building might look like, because such sketches are without value, based as they must be on limited study. Such sketches almost invariably have unworkable elements and lead to inaccurate cost estimates. They are also in violation of the AIA's code of ethics.

An invitation to an even more serious ethical violation is to ask the architect to compete for work on the basis of how much he charges as a fee. This brings up the question of membership in AIA. The national professional society is the first to say that there are competent architects who don't belong to AIA. But, the principals of about 90 per cent of the nation's independent architectural firms are AIA members, and AIA does have stringent rules against unethical practice.

The client now makes a final culling of the list, down as far as two or three candidates. His next and last chore is to personally investigate the work of each, for the proof of an architect is in his buildings.

### Visit Buildings

The client should let the architect suggest which of his buildings to look into. He should then steel himself not to look for the shadow of his own building in them. Shaped to the client's own needs, it might turn out to be something quite unlike anything the architect had previously designed.

If possible, it is also a good idea to talk to the owners and even the contractors to see how well they thought

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the project went.

Only then should the final choice be made. It is a timeconsuming process, but it is worth it. Buildings don't come in packages, and hiring a fast-talking "packager" whose interest in design is subordinate to his markup on construction is an invitation to an investment loss. The more effort the client puts into the selection of a competent architect, the less likely he is to get a building that costs a lot and neither looks nor works well. And that is a terribly prominent permanent kind of mistake to make.

### **Four Distinct Design Phases**

Normal services provided by an architect are broken down into four distinct phases, says The American Institute of Architects. They are:

1. The schematic phase. The architect consults with the owners to establish requirements of the building and prepares rough design studies. If the owner is unsure of his precise building needs, he may ask the architect to make the investigations necessary to develop a detailed building program. When this is required, it usually is treated as a special service.

2. The design development phase. Here, the architect prepares detailed working drawings and a book of spec-

(Continued on Page 27)

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ifications on which contractors can bid and on which their work will be based. The specifications identify parts and products to be used and state how they must be assembled and the finishes and craftsmanship required.

4. The construction phase. The architect helps the owner take and evaluate bids, watches the work as it progresses, and issues certificates of payment to the contractors.

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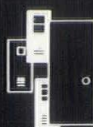


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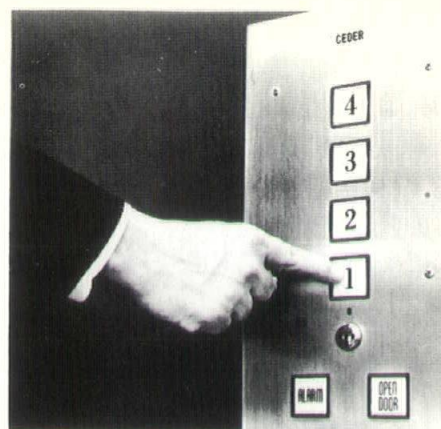
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## Ideal City Made Up of Varied Elements Found Across U.S.

What would the ideal American city be like?

No one existing city as yet fills the bill, but parts of several of our urban communities give clues to what it would have, according to the American Institute of Architects.

For example, the ideal city would probably have at its core an office building cluster much like Rockefeller Center in New York City or Penn Center in Philadelphia. Rockefeller Center was built in the '30's as a landmark in urban design which is still hard to beat. Penn Center was built several years ago as part of Philadelphia's massive re-development program.

In each, separate buildings are planned around a series of open spaces with plazas and pedestrian promenades. The buildings are harmonious in design and are carefully placed to come together in a pleasing composition. Both have public gathering places such as ice rinks and indoor-outdoor restaurants, graced by handsome landscaping. Both are developed on more than a single level, with shopping concourses and public transportation underground.

Canton, Ohio, while lacking the office buildings and multi-level transportation system, has a sparkling new mall, ice rink, and restaurant complex. Constitution Plaza, in Hartford, Connecticut, is a handsome composition of plaza and office buildings. Seattle's Space Needle and its surrounding complex of buildings are leftovers from the Seattle World's Fair which add a handsome new note of urban design to the city.

### Natural Beauty Enhanced

In such a city, natural beauties would be enhanced rather than obscured. While Washington scores low

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for allowing its waterfront to be ruined by industrial grime and ugly overhead expressways, San Antonio scores highly among architects for the intelligent and beautiful use of the river which runs through the city. Walkways and riverfront cafes line the banks, and the recent siting of the Vallita Assembly Hall on the river adds a stimulating new civic center to its recreational advantages. Boston's Charles River Basin also provides pleasant pedestrian paths and parkland along its waterways.

The ideal city would have plenty of parking, but it would be hidden. In Rochester's Midtown Plaza it's placed under stores and office buildings, in San Francisco's Union Square and Pittsburgh's Mellon Square it's under parks. In Detroit's Lafayette Park parking is visible, but sunken below grade. High-speed rail transit would be a vital part of the ideal city. Philadelphia has interlocked its subway system with buses and trains. New York, Chicago, and Toronto are buying new, air-conditioned subway cars. Stockholm is experimenting with a subway auto-pilot system. Brand new subway systems are being planned for San Francisco, Montreal, Milan, Oslo, and Rotterdam. Systems are being considered by Los Angeles, Washington, D. C., and Atlanta.

There would be ample opportunity for man to commune with nature in the ideal city. There would be large tracts of parkland and forest with roads, walkways, and bridle paths, as in Boston's celebrated park system, Washington's Rock Creek Park, and New York's Central Park. Other open areas would be small but significant interruptions in the city's density, as in Courthouse Square in Denver, the Chase Manhattan Plaza in New York, Huntington Park on Nob Hill in San Francisco, Jackson Square in New Orleans, and Richmond's State Capitol building and park.

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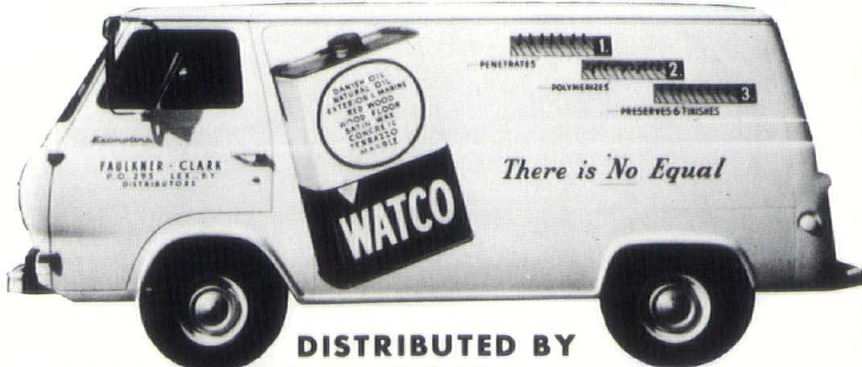


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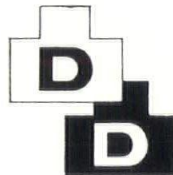
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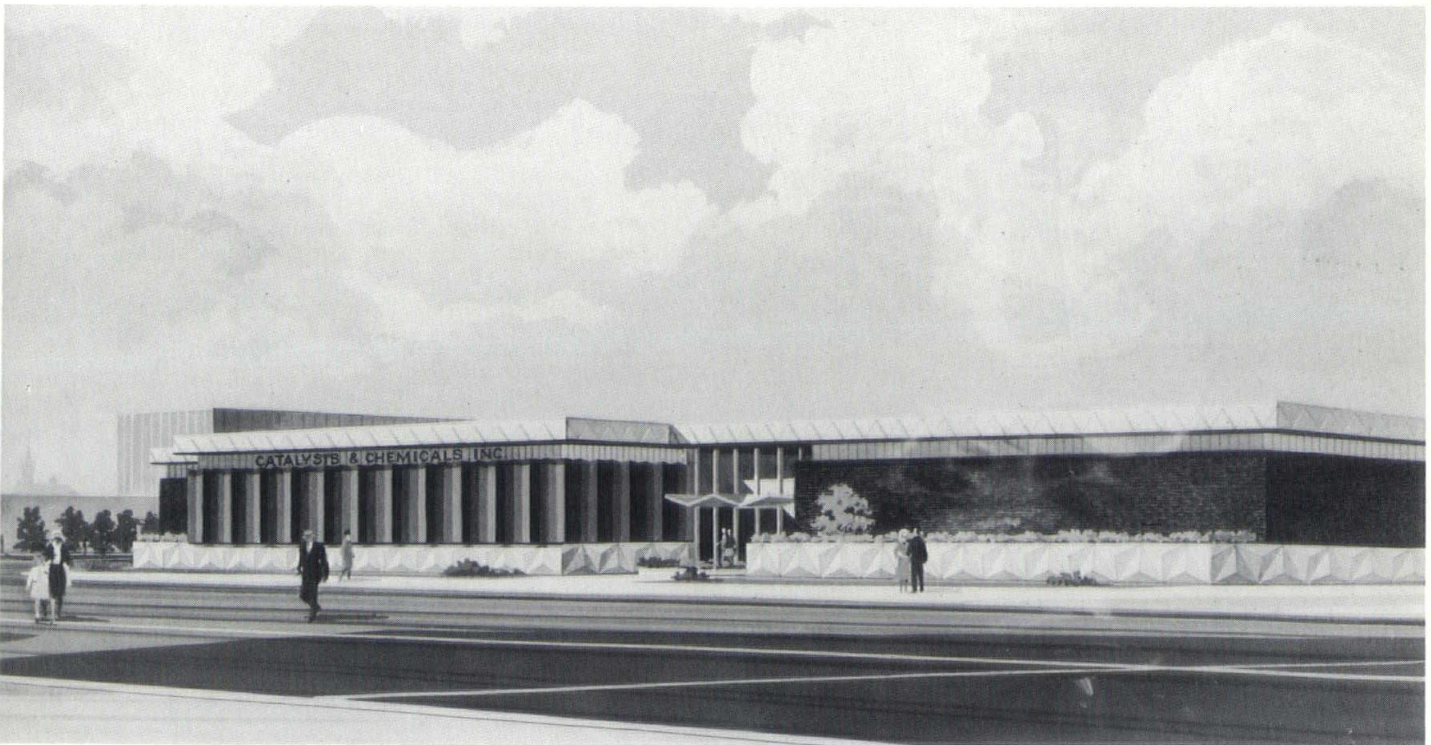
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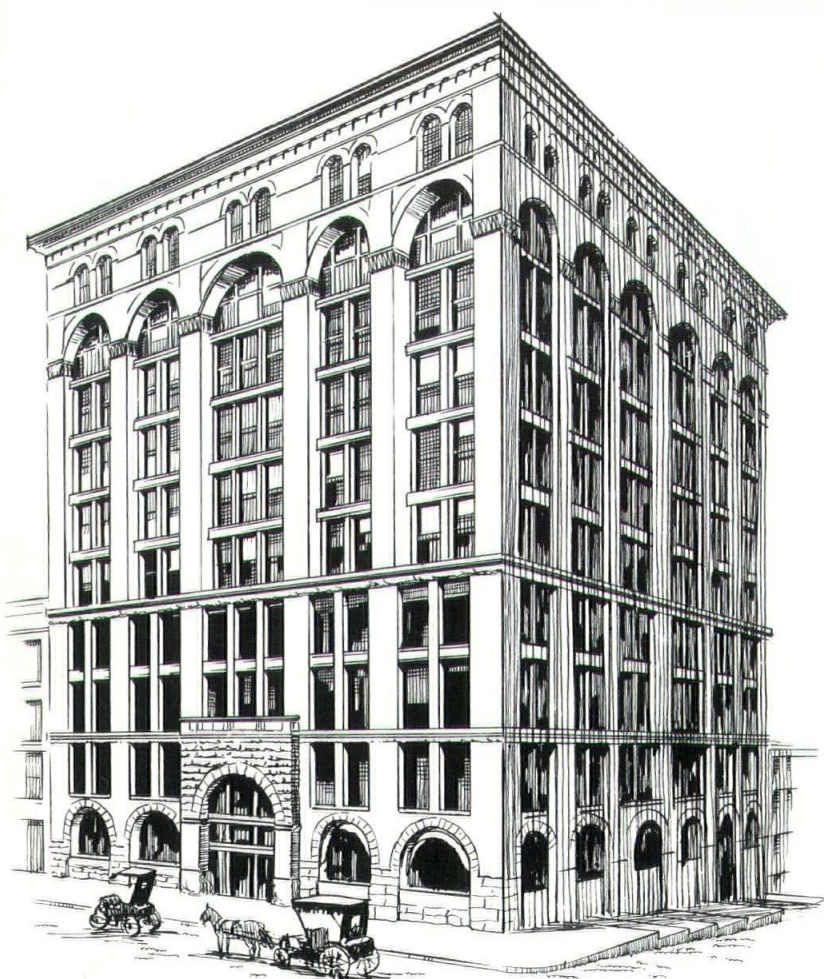
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